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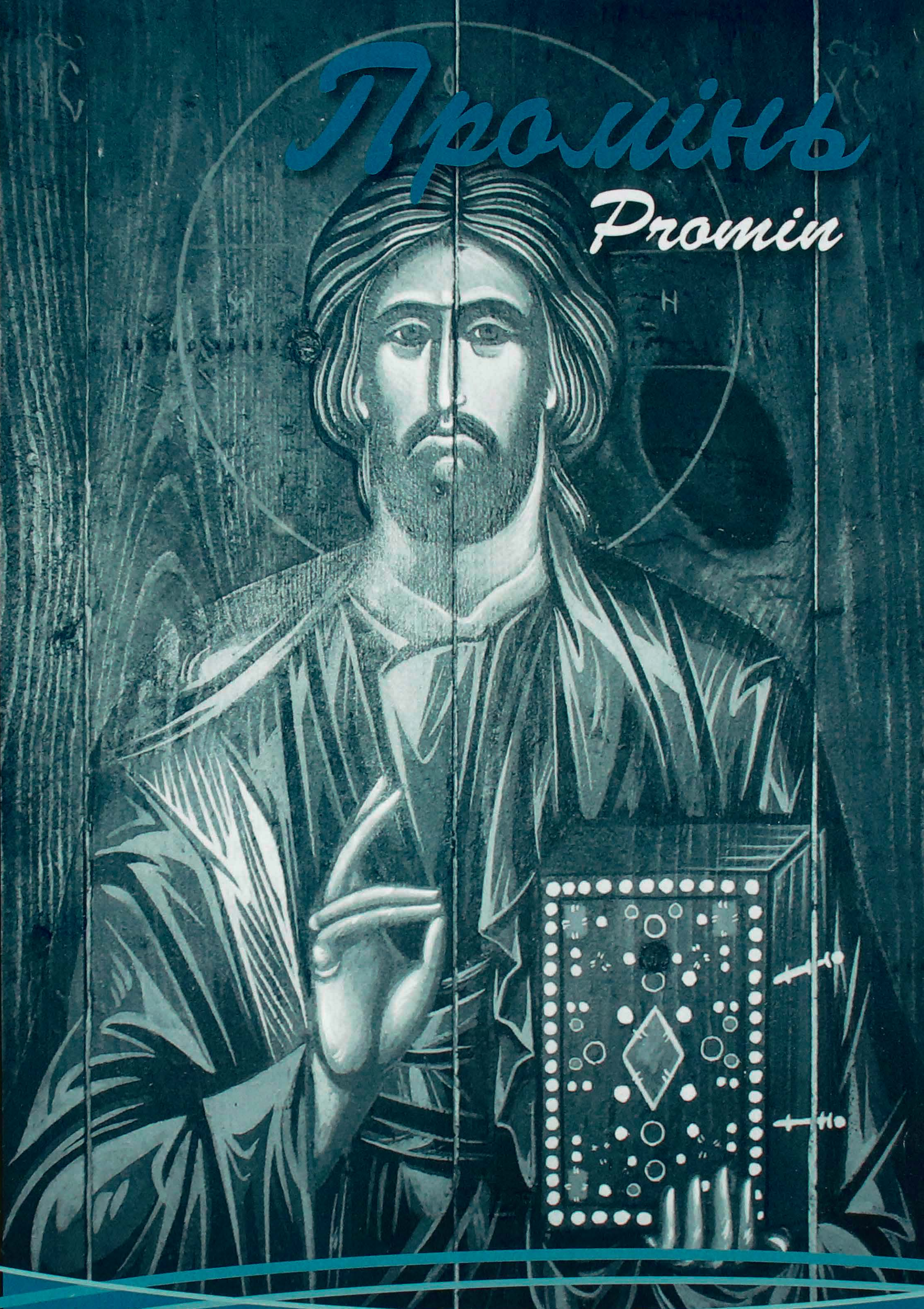
Promin



Тарас Шевченко, славний патріот
Taras Shevchenko, patriot

Ікони Віри, Надії та Краси
Icons: Images of Faith, Hope and Beauty

Канадська допомога Україні
Operation Unifier – Help for Ukraine

Союз Українок Канади

February/March 2018 Issue

ПРОМІНЬ
Виходить що другого місяця,
видає
СОЮЗ УКРАЇНОК КАНАДИ
Рік LVIII
лютий - березень 2018 р.

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Canada

РЕДАКЦІЙНА

EDITORIAL

Leona Bridges
Editor

Dear Readers of Promin,

Why do Ukrainians worldwide glorify Taras Shevchenko? Why do we particularly remember him in the month of March? Is this recognition merited?

Taras Shevchenko was born and died in the month of March. Our recognition of him is indeed merited. Read on to discover why, in my opinion, he should be remembered. He has long been an inspiration to Ukrainians and to freedom fighters of many nations.

Taras Shevchenko was born in the village of Morintsi in the Kiev region on March 10, 1814, to a family of serfs. (Serfs were persons in a condition of servitude, required to render services to a lord. They were commonly attached to the lord's land and were transferred with it from one owner to another. Under feudalism, peasants were bound to their lord's land and were subject to his will, but were also entitled to his protection.) Most of the serfs in this area of Ukraine were descendants of the freedom-loving Cossacks who had created an independent state in Ukraine at the end of the sixteenth century. The Shevchenkos' landlords were the Engelhardts, a Russianized family of German origin.

At age 14, while serving as a lackey or footman to Count Engelhardt, Taras Shevchenko's talent as an artist was discovered and he was given lessons while travelling with his master, first, in Lithuania and then in Poland. Finally, he followed his master to St. Petersburg, where he eventually became known to fellow artists and writers.

At age 24, with the help of these friends and, having painted a portrait that was auctioned off at the imperial court, Shevchenko bought his freedom from Engelhardt at a price of 2,500 rubles. His siblings remained serfs.

His first collection of poetry, published in 1840, was innovative in that it described in glowing and exalted terms, in Ukrainian, Ukraine's historical past, especially that of the Cossacks, and proclaimed the existence of a Ukrainian nation. The Ukrainian language of these poems, that is, Shevchenko's native language, was denounced by Russian critics, as was the peasant subject matter of the poems.

His poetry was initially romantic, historical and idealistic. Later, it served as a conduit for his political and social criticisms.

Shevchenko's prose was written by him in Russian.

Shevchenko believed that political injustice lay at the root of the social evils experienced by the poor of Ukraine. He riled against the tsarist regime, which coerced his people and others into the Russian fold. He scathingly attacked various tsars and tsarinas.

He disapproved of the Ukrainian elite's treatment of the Ukrainian common folk more and more as time passed, exhorting it to mend its wicked ways and cease being a traitor to its own kind.

1847-1857 was spent in prison and forced military service. Years of hardship and a bohemian lifestyle contributed to his death at 47 in 1861. Serfdom was abolished in Ukraine one week after his death.

Below are excerpts from his works, chosen by me to illustrate the power of his ideas. To truly appreciate his genius, one must read these excerpts in Ukrainian—the English translations cannot begin to convey his style of writing. So musical!

This excerpt comes at the poem's end, after Shevchenko has recounted the exploits of the "Haydamaky", Ukrainian peasants who rose up against their Polish landowners in 1738. The term was derogatory and meant "pillagers and plunderers". However, the peasants regarded the name as a badge of honour. The term "жито" or "rye" refers to their revolutionary deeds or exploits.

Гайдамаки (Уривок)

Посіяли гайдамаки
В Україні жито,
Та не вони його жали.
Що мусим робити?

Нема правди, не виросла,--
Кривда повиває...
Розійшлися гайдамаки,
Куди який знає:
Хто додому, хто в діброву,
З ножем у халяві,
Жидів кінчать.
Така й досі
Осталася слава.

А тим часом стародавню
Січ розруйнували:
Хто на Кубан, хто за Дунай;
Тілько і остались,
Що пороги серед степу,
Ревуть, завивають:
"Поховали дітей наших,
І нас розривають!"

Ревуть собі і ревтимуть,--
Їх люди минули;
А Україна—навіки,
Навіки заснула.

Haydamaks (Excerpt)

The haydamaks had sown their rye
In their Ukrainian fields,
And yet the harvest was not theirs:
An alien takes the yields.

The crop of justice is not ripe;
And evil chokes the grain;
The haydamaks must all disperse
And separate with pain:
Some to their homes, to forests some,
A knife in every legging;
Even today they have a name
For slashing more than begging.

Meanwhile the Sitch was doomed;
Some fled to the Kuban,
And some across the Danube fled;
All that was left to scan
Was Dnieper's rapids 'mid the steppe
That roar, as on they dart:
"Our sons they've buried; now they seek
To break us all apart!"

On, on they roar—but men have failed
Their memories to keep;
And our Ukraine in slumber lies,
Forever fall'n asleep.

In this poem, the "Kobzar" or minstrel appears. He is a balladeer or poet of old. However, the title may mislead you. "Night of Taras" refers, not to Taras Shevchenko, but to Hetman Taras Fedorovich, who, in 1630, led Ukrainian troops against the Poles who sought to polonize Ukraine and force Ukrainians to become Roman Catholic.

Тарасова Ніч (Уривок)	**The Night of Taras (Excerpt)**
На розпутті кобзар сидить Та на кобзі грає; Кругом хлопці та дівчата— Як мак процвітає.	A kobzar at the crossroads sits And plays to pass the hours; Young men and women round him seem To bloom like poppy flowers.
Грає кобзар, виспівує, Вимовля словами, Як Москалі, Орда, Ляхи Бились з козаками, Як зібралась громадонька В неділеньку вранці, Як ховали козаченька В зеленім байраці.	The kobzar plays and blithely sings: In words the tale is taught How Mongols, Poles, and Muscovites Have with the Cossacks fought, How early on a Sunday morn A crowd has made a rally To bury a young Cossack bold Deep in a fair green valley.
Грає кобзар, виспівує, Аж лихо сміється: Була колись Гетьманщина, Та вже не вернеться; Було колись—панували, Та більше не будем... Тії слави козацької Повік не забудем!	The kobzar sings so lustily Misfortune seems to smile: "There was a time when Hetmans ruled— Lost is that ancient style; There was a time when we were lords, But gone are all those days… Yet Cossack glory we recall In never-ending praise…
Україно, Україно! Ненько моя, ненько! Як згадаю тебе, краю, Зав'яне серденько! Де поділось козачество, Червоні жупани? Де поділась доля-воля, Бунчуки, гетьмани?	O thou Ukraine, my own Ukraine, Dear mother past belief, When I recall thee, native land, My heart is pained with grief!What hap- pened to our Cossack realm, Its leaders red of cloak? Where are our fate and freedom now, The standards of our fold?
Де поділось? Ізгоріло? А чи затопило Синє море твої гори, Високі могили? Мовчать гори, грає море, Могили сумують, А над дітьми козацькими Поганці панують!	Where are they all? Consumed in flames. Or did the wide blue sea Drown all thy mountains in its depths, Thy mounds sublimity? The hills are mute; the sea roars on; The mounds in sadness stand; Over the Cossack's children now There rules an evil band!

The poem "Kateryna" illustrates Shevchenko's awareness of social causes like that of the unwed mother or "single mom". Kateryna also represents or symbolizes Ukraine, his motherland. He begins with words of caution.

Катерина (Уривок)	Katerine (Excerpt)
Кохайтеся, чорнобриві, Та не з москалями, Бо москалі—чужі люди, Роблять лихо з вами.	My dark-browed beauties, fall in love, But love no Muscovite, For Moscow troopers aliens are, And court in your despite.
Москаль любить жартуючи, Жартуючи кине; Піде в свою Московщину, А дівчина гине.	A Moscow trooper loves in jest And jestingly will leave you; When he returns to Muscovy, His parting will deceive you.
Як би сама, ще б нічого, А то й стара мати, Що родила на світ божий, Мусить погибати.	If you were one, the care were less, But there's a mother, too Who gave the pretty maiden birth; To death the shame she'll rue.
Серце в'яне співаючи, Коли знає, за що; Люди серця не спитають, А скажуть "Ледащо!"	The heart will wither and yet sing For pleasures sweet and rash; But people will not hear your heart, They'll judge you to be trash.
Кохайтеся, чорнобриві, Та не з москалями, Бо москалі—чужі люди, Сміються над вами.	So, dark-browed beauties, fall in love But love no Muscovite, For Moscow troopers aliens are And court in your despite.

Front Cover:

Christ Pantocrator by Oleksandr Klymenko, Top Board from a Box of AKM Bullets, Tempera Brought from Pisky village, Donetsk Region 2017

Back Cover:

That Never Happened Poster

DEADLINES

Please note that the deadline for submissions for our April - May issue is

February 20, 2018

Upcoming submission deadlines are:
June - July issue - April 20, 2018
Aug - Sept issue - June 20, 2018
Oct - Nov issue - August 20, 2018

For more information contact:
bridgesl@telus.net

Taras Shevchenko could be very sarcastic and ironic. The poem, "The Caucasus", satirises Russian imperialism and the tsars of Russia as they invade the Circassian region.

Кавказ (Уривок)

За горами гори, хмарами повиті,
Засіяні горем, кровію политі!
Отам-то Милостиві Ми,
Ненагодовану і голу,
Застукали сердешну волю
Тай цькуємо...

Лягло кістьми
Людей муштрованих чимало.
А сліз? А крови? Утопить
Всіх імператорів би стало
З дітьми й внучатами, втопить
В сльозах удових...А дівочих,
Пролитих нишком серед ночі?
А материніх, гарячих сльоз,
А батьківських, старих, кривавих?
Не ріки—море розлилось,
Огненне море!...

Слава, слава
Хортам, і гончим, і псарям,
І нашим батюшкам-царям!
Слава!

І вам слава, сині гори,
Кригою окуті;
І вам, лицарі великі,
Богом незабуті!
Борітеся—поборете:
Вам Бог помагає;
За вас сила, за вас воля
І правда святая!

The Caucasus (Excerpt)

Mountains on endless mountains rise,
clouds veil their peaks,
A mighty highland cloaked in woe, with blood it reeks;
And We, Our Gracious Highness, there have found
This wretched thing called freedom running round,
And in its nakedness and famished state
Have set our dogs upon it...

Many a fate
Has left a soldier's bones upon those hills.
And what of tears and blood? Their brimming rills
Would drown all emperors and all their sons
And all grandchildren, such a torrent runs
From eyes of widows, and of maidens bright
Shed silently across the dead of night.
And what of burning tears of aged fathers fed?
Not rivers but a sea of them would flow
To form a fiery deep!...

Let glory go
To hounds and harriers and those who train them,
And our beloved tsars, may glory stain them!

Glory likewise to you, ye mountains blue,
Couched in your snow and ice beyond our view;
And you, ye mighty warriors of the sword,
Still unforgotten by the eternal Lord!
Struggle, and ye shall overcome the foe:
For God shall succour you in battle's throe;
His strength is on your side, and freedom stands
With justice on the threshold of your lands!

Inspiring! As is the report on Canada's military aid to Ukraine in this issue.

Слава Тарасові Шевченку! Слава Україні! Героям слава!

Леона Фарина Бриджес

UWAC National President

Sylvia Gray
President

Photo by
Bob Talbot

MESSAGE FROM NATIONAL PRESIDENT, SYLVIA GRAY

Traditionally, February is the month when we honour heroines such as Lesia Ukrainka (1871 – 1913). She was considered to be one of the most cultured women of her time, mastering eight European languages, writing in a variety of forms. In March, we honour the still outstanding inspiration of Taras Shevchenko's (1814 – 1861) many works.

What do they have in common? They lived their lives with passion; persisting in the face of much adversity. They were doing what they loved. When one leads a passionate life, one is living a purposeful life. That means being present ~ here and now. This growth and development fulfills potential.

Let us bring renewed passions and purposefulness to the 2018 Chapter of the Ukrainian Women's Association of Canada. If we knew we only had the next 6 – 12 months, how would we want to be remembered? We cannot always choose our experiences, but we do choose our responses. Remember to take care of yourselves each step of your life's journey!

Anketa forms are due April 1, 2018. Spring and Easter are around the corner.

The new National Executive continues its work on the UWAC History Book and is starting to sort through gathered archives.

Keep in mind that there will be an Extraordinary Sobor in Saskatoon, SK, August 9-12, 2018, celebrating the 100th Anniversary of the Ukrainian Orthodox Church of Canada.

A HUGE thank you for your physical presence, e-mails, cards, thoughts, prayers and donations in memory of my husband, Jim Gray. G-r-e-a-t-l-y appreciated!

Sylvia Gray, President

Donations

• Jurychuk, Diana, Burlington, ON	$	25.00
• Jurychuk, Olia, Grimsby, ON	$	50.00
• Kozun, Olga, Nipawin, SK	$	25.00
• Labach, Vera, Saskatoon, SK	$	25.00
• Tokarik, Caroline, Kelowna, BC	$	50.00
• UWAC, St. Olha Branch, Vernon, BC	$	250.00
• UWAC, Lesia Ukrainka Branch, Winnipeg, MB	$	400.00
• UWAC, Daughters of Ukraine Branch, Roblin, MB	$	35.00
• UWAC, Lesia Ukrainka Branch, Hamilton, ON	$	100.00
• UWAC, Olha Kobylianska Branch, Saskatoon, SK	$	500.00
• Walkovich, Millie, Pickering, ON	$	50.00
• Wasylyshen, Evelyn, Winnipeg, MB	$	25.00
• Zymowec, Mary, Montreal, QC	$	100.00

Donations in Memory of...

• Domaradz, Dobr. Teresa, Edmonton, AB In memory of Dobr. Nadia Kryschuk	$	10.00
• Kondra Family, in memory of Rose Kondra	$	250.00
• Kotylak, Halia, Smoky Lake, AB In memory of Harry Kotylak and sister, Sonia Bryan	$	25.00
• Sametz-Chewchuk, Gloria, Westport, ON In memory of Grandmothers Dobr. Katherine Sametz and Katherine Kulchyk	$	100.00
• Tymoshuk, Jane, St. Catharines, ON In memory of sister Valli Tymoshuk	$	50.00
• UWAC, Knyhyna Ol'ha Branch, St. Michael's, Edmonton, AB In memory of Rose Sembaliuk, Elizabeth Maybroda, Rosalie Ewasuik, Olga Betey, Agnes Hodinski	$	250.00
• UWAC, Two Hills, AB In memory of Mary Romanchuk 1927-2017	$	100.00
• UWAC Lesia Ukrainka Branch, Dauphin, MB In memory of Irene Talpash	$	25.00
• UWAC Manitoba Provincial Executive, Winnipeg, MB In memory of James Gray, husband of Sylvia Gray, UWAC National President	$	25.00
• UWAC, Hanka Romanchych Branch, Saskatoon, SK In memory of Anastasia Shinkewski, Alice Prociuk, Annie Olineck, Irene Yurashak	$	100.00
• Zenchyshyn, Anna, Swan River, MB In memory of friend Olia Zbytnuk	$	25.00

(My apologies to Irene Lind for misspelling her last name on the Donations page in the December 2017 / January 2018 issue. Sincerely, Betty Corlett, Promin Administrator)

May their Memories be eternal. Вічная пам'ять!

The Board and staff of Promin wishes to thank every donor for each donation. We fully understand the service, the dedication and the commitment that each dollar represents and we are honoured by, and thank you for, your support.

DONATIONS

Highlights from the Promin Convenor's Report to the Biennial Convention of UWAC – August, 2017

First of all, I would like to thank several people. To all our previous Promin administrators and editors, including, most recently, Carla Kozak, thank you!

Thanks to our current editor, Leona Faryna Bridges, who is nothing short of amazing! Leona doesn't just edit; she writes and researches, writes and researches some more, proofreads and proofreads again, and makes sure every page of Promin is interesting, informative, poignant and/or entertaining. No doubt it is a frustrating job at times, and she is always under pressure, but she never fails us. Her "Artist in the Spotlight" series is fabulous!! Who knew we had so many talented Ukrainian artists in our circle and it is Leona who finds and introduces us to them. Or reminds us of them in some instances! Thank you Leona for an exceptional job as Editor of Promin!

To our layout editor, Dobr. Erin Haugen, who makes Promin look every bit as professional as any newsstand magazine. On a recommendation from our printer (Athens Printing in Hamilton, ON) we changed from a Quark Publishing program to the industry standard Adobe Illustrator InDesign. Change is always a challenge but Dobr. Erin is managing the new software like the pro she is. For those of you who don't know, Erin is my daughter so I'm extra proud she is on the Promin team! Thanks Dobr. Erin!

Many thanks to our regular contributors, such as Vivian Skakun, who writes "For the Love of Gardening" each month. As Leona will attest, Promin is grateful for every submission from UWAC branches and individuals. Please continue to send your articles and photos for submission to the magazine. News from our branches across Canada is crucial to keeping us connected.

Statistics always help tell a story so here are some from September, 2015 to July, 2017 (22 months):

- Subscriptions, renewals	568
- Subscriptions, new	59
- Requests to cancel subscription	13
- Donations to Press Fund	130
- Donations in memory	88

Donations to Promin that are included with branch Anketas are not included in the numbers listed above but they are substantial and very much appreciated. Our last issue was sent to 593 addresses.

I hope you like the new label format. It is much easier to determine your expiry date as it shows as month/year (for example Apr-2019). We do not send a subscription renewal notice by mail as this would be a huge expense for us and we rely on our readers to update their subscriptions based on the label. Please continue to pay attention to the expiry date and send us your cheques in a timely

CONTINUED ON PAGE 12

СЛУХАЄМО СВОЇХ ЧИТАЧІВ!

Hello Leona,
Thank you for the copy of Promin. I want to thank you very much for the article; I thought it was well done! I received a phone call from Toronto before I got my own copy and that person was impressed that the article was in two languages.

I would like to explain that the quote in Ukrainian about my work is based on the icons at the Museum in Saskatoon. At the time, I was just starting out and the ladies insisted that I sign the work on the front of the icon. Following that, my signature has appeared only on the back of the icons I write.

Additionally, while I was in charge of the restoration at Holy Trinity Metropolitan Cathedral and my son Marko was one of the helpers, I had two other assistants—Dobrodiyka Zenovia Maximiuk and Vlasta Fantych. There were also two professional restorers cleaning the damaged icons, Marta Skrypnyk, a member of our Ukrainian Women's Association, and Christina Prokopchuk, who works at the Winnipeg Art Gallery. Marta was trained in Ukraine and is doing other restoration work in Winnipeg at this time.

Bless you in your work,
Веселих Свят!

In Christ,
Vera Senchuk,
Winnipeg, MB

Dear Promin Editor, Leona,

Please accept my renewal. I enjoy reading your magazine. Especially interesting to me was the information about the family of Anna Zwozdesky and its accomplishments, which have benefitted the Ukrainian community in Canada. "Pani Anna" came from our small community, Aylsham-Codette, SK, and she was a leader here, organizing many concerts and play performances. I still remember her concerts in honour of Taras Shevchenko, Mother's Day and "Lystopadove Sviato" to name only a few. Many of these were held in the National Home (Народний Дім ім. Івана Франка). Such fond memories!

Olga Kozun,
Nipawin, SK

Enclosed are cheques to renew my subscription. Sorry for the tardiness! My husband and I equally enjoy reading the magazine. We both congratulate you for putting out an interesting periodical. God bless!

Zennia Yuzik, Past President,
UWAC National Executive

Найкращі побажання з нагоди Різдва Христового та Нового Року! (Залучую чек на покриття педедплати.)

Сергій і Леонтина Радчуки,
Вінніпег, МБ

Just to let you know that my mother, Rose Kondra, has passed. An obituary will follow. Rose continued to enjoy having Promin read to her when she was in care.
May her memory be eternal,

Marusia Foster,
Winnipeg, MB

Dear Ms. Bridges,
We were pleased to welcome six new members to the UWAC Lesia Ukrainka Branch, Hamilton at our October 15th Membership Tea with a Promin Gift Certificate and a UWAC Constitution. As they are not familiar with renewal requirements, it would be appreciated if you could enclose a letter outlining your procedure with their first issue of Promin.
Thank you.
Yours truly,

Eroslava Evanetz, President,
Hamilton, ON

Do you have something to say? We look forward to hearing from you!

bridgesl@telus.net

or

10731 - 126 Street,
Edmonton, AB, T5M 0N9

fashion. We increased the cost to subscriptions to the United States this year, based on much higher postage rates. We discontinued overseas service. If you have family/friends in Ukraine or other parts of the world that would enjoy Promin, we ask that you order an extra copy and send it to them.

You will notice that the subscription renewal form changed in the August/September 2017 issue, and, hopefully, more people will feel inclined to make a donation to the press fund, send a memorial donation or gift a friend with a new subscription.

And, speaking of gift subscriptions, I send an email or letter to every recipient indicating who gifted them along with the donor's contact information. This is a lovely, affordable gift and I encourage you to subscribe for your family and sisters-in-Christ. It continues to astound me when Soyuz members say they have never heard of Promin. Imagine if each branch funded the subscription for each of their members, even if just for one year, so all UWAC members could have the pleasure of reading our wonderful publication! I hear branches contemplate what to gift shut-ins; poinsettias at Christmas, lilies at Easter, fruit baskets, etc. Promin would be the gift that keeps on giving through the year – an issue every two months.

Promin is grateful to receive financial support from the Canada Periodical Fund, Aid to Publishers Component of the Canadian Heritage Department. Though we would very much like to offer a full colour magazine, we are not yet in the financial position to do this. I am happy to report that Promin is operating at a profit of approximately $6,000 the last fiscal year.

Your sister-in-Christ,
Betty Corlett
Promin Administrator

NEWS FROM OUR BRANCHES

Images of Faith, Hope and Beauty
Icon Display – Edmonton, AB
December 6, 2017 – January 28, 2018

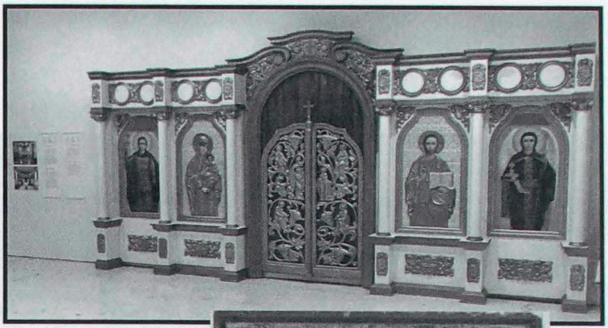
In the "Christmas" issue of Promin, Vera Senchuk of Winnipeg was featured. She is an iconographer.

On January 3, 2018, I visited an exhibit in Edmonton entitled "Images of Faith, Hope and Beauty". The curators, Dr. Jelena Pogosjan and Larisa Sembaliuk Cheladyn (a UWAC member), had three reasons for mounting this display: to reveal to a wider public holy images that may languish unseen in private collections, in museums with insufficient space to display them or in rarely frequented and remote churches; to juxtapose religious objects next to photographs taken of them; and to present an iconostasis (wall of icons) in the context of the conceptual drawings of the artist who created it and a film of its construction.

A wide range of icons was presented. Vintage icons transported to Canada from Ukraine were to be found in a room representing pioneer decoration of Canada's first Ukrainian Orthodox and Catholic churches. Early pioneer churches contained few icons and parishioners contented themselves with beautifying their places of worship with clever imitations of the resplendent objects remembered from their motherland.

Other icons shown dated from more recent times up to the present. Media varied. Some of the icons displayed were painted in watercolour, oils, acrylic paint. Some were embroidered. Some were silk-screened.

Presented here is one of a number of icons written by Oleksandr Klymenko on the tops of crates used to store bullets and weapons in Eastern Ukraine. These were examples of very contemporary icons.

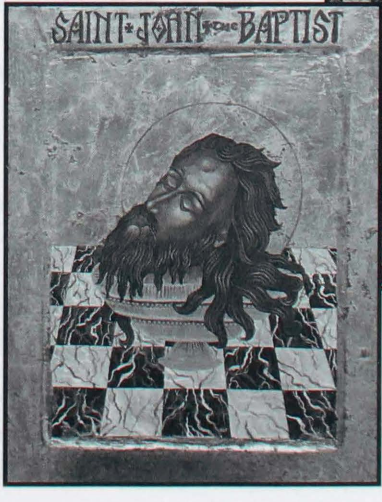


Above: *Iconostasis by Wadym Dobrolige, University of Alberta, Enterprise Square, West Gallery All photos by L. Bridges*

Above: *Icon of St. Nicholas created in 1900, Tempera Brought to Canada in 1970*

Above: *Christ Pantocrator by Oleksandr Klymenko, Top Board from a Box of AKM Bullets, Tempera Brought from Pisky village, Donetsk Region 2017*

Above: *Saints Volodymyr and Olga, Embroidered by Dmytro Blazhejovsky*



Left: *St. John the Baptist, Dominika Koziak, Tempera, 2016*

Using the traditional tempera paint, local iconographer, Dominika Koziak has created a contemporary and shocking icon of St. John the Baptist, who was decapitated and died a martyr.

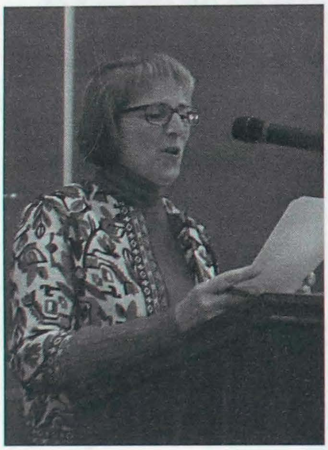
Many other interesting icons and photographs formed part of this display, which was supplemented by short films and a lecture series. The lectures included: "**Art that Saves Lives**" by *Oleksandr Klymenko* (Artist and icon painter, curator of the project "Icons on Ammo Boxes." Kyiv, Ukraine), "**Holy Pictures, Space and Place**" by *Andriy Nahachewsky* (Huculak Chair of Ukrainian Culture and Ethnography, University of Alberta), "**Ukrainian Churches of Kalyna Country**" by *Jars Balan* (CIUS Acting Director, Kule Ukrainian Canadian Studies Centre, University of Alberta), "**Personal Experiences of the Sacred**" by *Natalie Kononenko* (Kule Chair in Ukrainian Ethnography, University of Alberta) and "**Iconographers from Ukraine Working in the Canadian Prairies**" by *John-Paul Himka* (Professor Emeritus, University of Alberta).

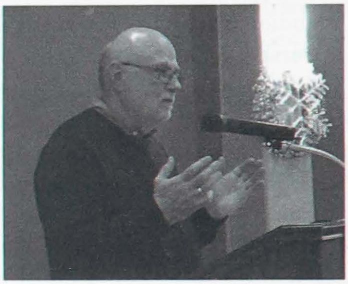
Artists featured were: Wadym Dobrolige, Julian Bucmaniuk, Orest Semchyshyn and others.

Artifacts were provided by: the Ukrainian Museum of Canada—Alberta Branch, the Ukrainian Canadian Archives and Museum of Alberta, St. John's Institute, Ukrainian Catholic Eparchy of Edmonton, Ukrainian Catholic Women's League of Canada Museum—Edmonton Eparchy and individual collections.

Sponsors of the exhibit were: the Ukrainian Pioneers Association of Alberta, the Kule Centre (Canadian Institute of Ukrainian Studies), the Ukrainian Canadian Archives and Museum of Alberta, the Faculty of Arts, University of Alberta and St. John's Institute.

Leona Faryna Bridges





Clockwise from top left:
Andriy Nahachewsky and Lesia Hawrelak; audience members; Christine Zwozdesky, Mistress of Ceremonies; Jars Balan, historian, speaks in support of preserving immigration stories.

NEWS FROM OUR BRANCHES

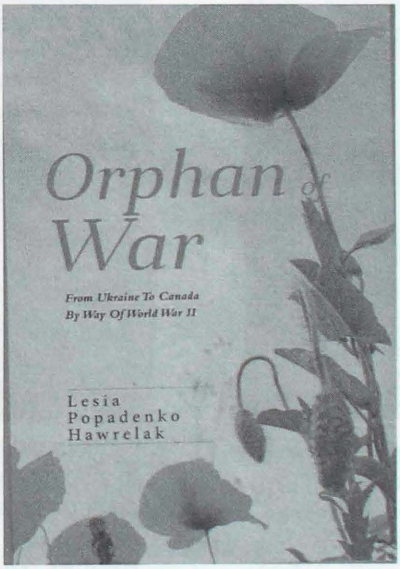
Stories of Survival

TYC/UWAC Speaker Series

On November 22, 2017, Edmonton TYC and the St. John's Cathedral Branch of the Ukrainian Women's Association of Canada hosted two brilliant storytellers, Lesia Hawrelak, Calgary author of "Orphan of War" and Dr. Andriy Nahachewsky, Huculak Chair of Ukrainian Culture and Ethnography at the University of Alberta. While Lesia shared her amazing true story arising from the third wave of Ukrainian immigration to Canada, Dr. Nahachewsky emphasized the importance of all immigration stories, no matter which of the five waves of Ukrainian immigration to Canada they represent.

Promin readers will remember being introduced to Lesia Hawrelak's book *Orphan of War* in a previous issue. Among other examples of immigration stories to illustrate his point, Andriy Nahachewsky chose exerpts from Pamela Clark's book *Kalyna*. Pamela was recently featured in Promin, too, as an "Artist in the Spotlight". He also presented stories in the form of songs that vividly illuminated the lives of early Ukrainian settlers. Exerpts from the memoirs of Peter Svarich also painted vivid pictures of pioneer hardships overcome.

Following the presentations of the speakers, a very interesting question and answer period ensued, which emphasized the importance of preserving our immigration stories. The "Save the Ukrainian Canadian Heritage" Project of 1971 was referred to—a series of reel to reel tapes rediscovered at the Ukrainian Museum of Canada and rescued by Nadya Foty-Oneschuk before they deteriorated. They became the subject of her PhD thesis and represent the voices of pioneers interviewed by university students across the prairie provinces back in the summer of 1971.



Those present were reminded of how grateful we are to our ethnographers and folklorist experts like Dr. Nahachewsky, Dr. Foty-Oneschuk and to our historians like Jars Balan, as well as to "ordinary" Ukrainian Canadians who have taken the time and trouble to record their stories, like Lesia Popadenko Hawrelak.

Christine Zwozdesky (UWAC) and Marshall Opyr (TYC) collaborated to organize this interesting and informally pleasant evening. Wine and cheese were served by St. John's Parish Catering under the direction of head caterer, Maxine Zakordonski.

A twelve-year-old girl stands grieving over her mother's open grave. After arriving together in Canada one year earlier, this child now finds herself completely alone and unable to speak the English language. She was born in Ukraine, survived the horrors of World War II in Europe and now faces life as an orphan in a new country.

"I am this little girl. I reveal my life of hardships and triumphs set against the backdrop of similar Ukrainian immigrants, who suffered Stalin's and Hitler's brutality. From my desolation while hiding in a bunker to my rich and nurturing role as a mother, this story reflects my search for understanding, acceptance and love."

Сирота війни – Від України до Канади через Другу Світову Війну написала Леся Попаденко Гавриляк із Калгарі.

Зміст книжки захоплює читача довідатись як українці пережили жорстокі часи Сталіна й Гітлера. Автор описує своє життя чесно й щиро, починаючи з дитинства на Україні під час війни. Також пише про табори в Німеччині та про Канаду, коли виростала в Едмонтоні.

Канадці українського походження навчуться про третю хвилю українського поселення своєї батьківщини, а канадці іншого походження матимуть нагоду краще зрозуміти своїх сусідів.

Книжку можна купити за $15 через інтернетську сторінку www.friesenpress.com. (Електронна версія коштує лише $3.)

Lesia Hawrelak continues to live in Canada. She enjoys spending time with her family and keeping active. She is proud of her Ukrainian heritage and is grateful to be able to share her story.

Leona Bridges, Edmonton, AB

Editor's Note: With this issue, a new column dedicated to the memory of Taras Shevchenko appears.

Ukrainian Patriots Repressed

Missing Archives – The Story of Halyna Kolodub

In every culture there is an image of the past that never disappears, even if it is subjected to prohibitions. The memory of the past is part of the culture and makes it unique. "In the broadest sense of the word, culture can be understood as collective memory" (Umberto Eco). By keeping the memory of the past, we preserve our national identity.

Halyna Kolodub

The life and work of the opera and chamber singer Halyna Vladimirovna Kolodub (1918-1994) included many mysterious circumstances, which still raise many questions. Halyna Kolodub, was a famous performer in the world of opera: Oksana ('Zaporozhets for the Dunaem' by S. Gulak-Artemovsky), Natalka ('Natalka Poltavka' by M. Lisenko), Parasya ('Sorochinsky Fair' by M. M. Mussorgsky), Marfa ('Tsareva Is called" by M. Rimsky-Korsakov). It can be assumed that the complexity of the roles she performed required the singer to do a lot of hard work and brought her popularity. However, one can only guess about her operatic career (1936-1941?) and about where these operas were performed.

All documents and records about her have disappeared. Did they really disappear because of circumstances of the time or, perhaps, someone's hand was involved in destroying those archives?

The family of Galina Kolodub immigrated to America in 1948. After that, her name was removed from the history of Ukrainian culture; however, only three years earlier, in February, 1945, Halyna Kolodub was a well-known Soviet opera singer, invited to sing at an important meeting for the leaders of the three powers (US, England, and Soviet Union) in Yalta.

Perhaps it was this singing at the Yalta Conference that determined her future fate. Historical documents indicate that the meeting had a special secret status, which provided over a thousand NKVD employees, army recruits, air and maritime security. All persons who were present at the meeting or had the opportunity to contact foreign guests (586 British and American pilots came to the conference) were subjected to inspections by Soviet security, even after the conference ended.

Halyna's days in the Soviet Union include decades of totalitarian rule of the Bolsheviks, Stalin's repression, famine and World War II. However, there were also special important, bright years in the life of the singer. In Kyiv, she was taught by reknown teachers of vocals at the Kyiv Conservatory. One such was opera singer, Clara Iskakovna Brun-Kamionskaya, and the lyrical and coloratura soprano, Maria Eduardovna Donets-Tesseyr, who created, together with E. Sperling and E. Muravieva, the vocal department of the Conservatory. The vocal teachers helped Halyna to reveal the natural beauty and timbre of her voice and taught her the traditions of vocal singing of the European schools of Austria and Italy, based upon the singing masters like C. Rossi, V. Vanzo, and K. Forest, from whom they received their education.

Нотатка редакторки: З цим числом подаємо першу статтю нової серії присвячена славній пам'яті Тараса Шевченка.

Українські Патріоти Репресовані

Про що мовчать забуті сторінки архівів.

У кожній культурі присутній образ минулого, який нікуди не зникає, навіть якщо піддається заборонам. Пам'ять про минуле становить частину культури, робить її унікальною. «У найширшому сенсі слово «культура» може розумітися як пам'ять колективу» (У. Еко). Зберігаючи пам'ять минулого, ми зберігаємо національну самобутність.

Галина Володимирівна Колодуб

Про життя і творчість оперної та камерної співачки Галини Володимирівни Колодуб (1918-1994) залишилося багато загадкових обставин, які до цих пір викликають питання. Галина Колодуб виконала відомі у світовій оперній літературі партії: Оксана («Запорожець за Дунаєм» С. Гулака-Артемовського), Наталка («Наталка Полтавка» М. Лисенка), Парася («Сорочинський ярмарок» М. Мусоргського), Марфа («Царева наречена »М. Римського-Корсакова). Складність ролей, які виконала співачка, дійсно потребували напруженої роботи. Саме ці ролі принесли їй популярність. Однак, можна лише припустити, що періодом її оперної кар'єри були 1936-1941 роки. Зовсім невідомим фактом залишається місце сценічного втілення цих ролей.

Сім'я Галини Колодуб емігрувала до Америки в 1948. Після цього її ім'я було викреслено з історії української культури. Але тільки три роки раніше, у лютому 1945 року, Галину Колодуб, як відому радянську оперну співачку, було запрошено до виступу на важливій для всієї Європи зустрічі лідерів трьох держав у Ялті.

Можливо саме цей виступ на Ялтинській конференції визначив її подальшу долю. Історичні документи свідчать, що зустріч мала особливий секретний статус, який забезпечували понад тисячи працівників НКВД, армійський повк, повітряна та морська охорона. Всі особи, які перебували в цей час на зустрічі або мали можливість контакту з іноземними гостями (на конференцію прибуло 586 англійських та американських льотчиків) піддавалися перевіркам органами радянської безпеки увесь наступний час після завершення конференції.

Прожиті Галиною Колодуб часи в Радянському Союзі включають десятиліття тоталітарного правління більшовиків, Сталінські репресії і голод, другу світову війну. Але були і особливо важливі, світлі роки в житті співачки. У Києві доля щедро нагородила її визначними зустрічами. Вчителями вокалу в київській консерваторії стали оперна співачка, на рахунку якої налічувалося понад 100 опер, Клара Ісскаковна Брун-Каміонська та володарка лірико-колоратурного сопрано Марія Едуардівна Донець-Тессейр, яка створила разом з О.Шперлінг та О.Муравьовою вокальну кафедру консерваторії. Вчителі вокалу допомогли Галині Колодуб розкрити природну красу тембру її голосу і навчили традиціям вокального співу європейських шкіл Австрії та Італії, яку вони взяли від майстрів співу Ч.Россі, В.Ванцо, К. Форст.

Clara Iskakovna Brun Kamionskaya

When Halyna turned 21, she graduated from the Kyiv Conservatory. By that time, 1937, a wave of repression had already swept through Ukraine: Iona Yakir and Andrei Khvylya had been arrested. Panas Lyubchenko had died. The prosecution of singer O. Petrusenko began, who began her career at the Kyiv Opera House in 1934, when Galina entered the conservatory. One year earlier, in 1936, Galya's native uncle - the famous Ukrainian neo-classical poet, Slavonic scholar and translator, Mikhail Afanasyevich Dry-Khmara, was accused of counterrevolutionary activity against Soviet power and espionage. In 1944, her teacher, M.E. Donets-Teseyr ,was arrested by the NKVD on suspicion of spying for German intelligence.

Mikhail Afanasyevich - Dry Khmara

At the beginning of World War II, Soviet occupation began in Western Ukraine. With the arrival of Soviet soldiers came groups of Soviet propagandists, who presented their propaganda at the commencement of singers' performances. It was extremely difficult, therefore, for artists to appear politically neutral.

It was impossible to flee the USSR. Those who managed to do it had to use the most incredible methods, very often involving great personal cost and sacrifice.

A performer is not just a singer. She is also the co-author of her work. The depth of her interpretation depends on what kind of life she lives. What did Halyna feel when she found herself in a foreign country, without her dear Ukraine? The performer tried to become a successful opera singer in the United States, but she did not achieve the same level of success. No more famous operatic roles came her way. The emigrants to America created for themselves a parallel reality in which they could find comfort and realize their dreams. Halyna strove for success through her native Ukrainian song and culture. She began to take part in concerts as a chamber singer. In the pages of "The Ukrainian Weekly" in 1961, written for the Ukrainian diaspora of that time, there is an article mentioning her participation in a meeting dedicated to the works of Shevchenko. The Kolodub Family always loved and honored the Ukrainian bandurist. "My family, grandfathers, and great-grandfathers, are from the Chernihiv Region. Taras Shevchenko visited the house of the famous musicologist and historian N.D. Markevich. T. Shevchenko devoted a poem entitled "The Bandurist, the Eagle of the Gray", to N.D. Markevich- recollects Halyna's paternal cousin, the well-known Ukrainian composer Lev Nikolaevich Kolodub.

К. І. Брун-Каміонська

Коли Галині виповнився 21 рік, вона закінчила Київську консерваторію. До цього часу вже прокотилася хвиля репресій на Україні. В 1937 році були арештовані Йона Якір, Андрій Хвиля; пішов з життя Панас Любченко, почалися переслідування співачки О.Петрусенко, яка почала кар'єру в Київському оперному театрі в 1934 році, коли Галина тільки вступила до консерваторії. А ще роком раніше був звинувачений у контрреволюційній діяльності проти радянської влади та шпигунстві, рідний дядько Галини – відомий український поет-неокласик, вчений-слов'янознавець, перекладач Михайло Опанасович Драй-Хмара. У 1944 році за підозрою у шпигунстві з німецькою розвідкою піддалася її вчитель М.Е. Донець-Тесейр.

Михайло Опанасович Драй-Хмара

На початку Другої світової війни почалася радянська окупація в напрямку Західної України. Слідом за воїнами рушили загони радянських пропагандистів, які представляли свої ідеї перед виступами співаків, то бути простим артистом, не залученим до політики, виявилося важко. Але і бігти з Радянського Союзу було неможливо. Тим, кому вдавалося це зробити, доводилося використовувати всі засоби. Майже ціною неймовірних зусиль Галина та її чоловік опинилися в «Displaced Persons Camp» німецького міста Берхтесгаден, який знаходився в Американському секторі контролю.

Що відчувала Галина, опинившись в чужій країні, без дорогої її серцю України? Виконавець це не тільки співак. Він ще й співавтор, творець. І глибина його інтерпретації залежить від того, яке життя він сам проживає. Можливо артистка намагалася реалізувати себе в професії, але швидше за все, такого успіху, як на батьківщині не досягла. В її творчій біографії не з'явилося більше партій відомих оперних героїнь.

На щастя Галини, емігранти Америки створили для себе «паралельну реальність», в якій можна було знайти розраду і реалізацію. Саме тут, уріднім для неї світі української пісні та культури, Галина «поселила своє серце». Вона стала брати участь у концертах української діаспори Нью-Йорку як камерна співачка. На сторінках газети діаспори ("Ukrainiane Weekly", 1961) згадується її участь у Шевченківських вечорах. У родині Колодуб завжди любили і шанували українського кобзаря. «Моя сім'я, діди і прадіди, родом і з Чернігівщини, с. Турівка. Там свого часу гостював Тарас Шевченко в будинку відомого музикознавця і історика Н.Д.Маркевіча. Т.Шевченко присвятив йому вірш «Бандурист, орел сизий», - згадує двоюрідний брат по батьківській лінії Галини Колодуб, відомий український композитор Лев Миколайович Колодуб.

Lev Kolodub (1954)

Лев Миколайович Колодуб

Halyna never forgot a tradition which she received from her family, the love of music. The love of vocal art came into the house with her paternal grandmother, Efrosinya Stepanovna Kolodub, who was a teacher of music and vocals. Her uncle, Oleksandr Kolodub, became a famous opera singer and vocal teacher at the Kyiv Conservatory.

Не забула Галини ще одну традицію, яку з дитинства взяла від своєї сім'ї. Любов до мистецтва вокалу увійшла в будинок з бабусею по батьківській лінії, Ефросіньєю Степанівною Колодуб, яка була вчителем музики і вокалу, а потім з її дядьком, Олександром Колодубом, відомим оперним співаком та викладачем вокалу в Київській консерваторії.

Efrosinya Stepanovna Kolodub (r) with a young Lev Kolodub and his mother in 1932.

Efrosinya Stepanovna Kolodub (r)
Єфросинія Степанівна Колодуб (праворуч)

The Soviets destroyed the destinies of many people from these two truly incredibly talented families, Dry and Kolodub, to which Galina belonged. However, her descendants have preserved her memory and it is stronger than time and any destroyed archives. Ukraine needs to keep this memory alive in order to recreate the real history of its culture. After all, it is memory that opposes the "destructive power of time and accumulates what is called culture" (D.S. Likhachev).

Історія Радянського часу зруйнувала долі багатьох людей з цих дійсно неймовірно талановитих сімей Драй та Колодуб, до яких належала Галина. Але пам'ять, яка збереглася у нащадків сильніше часу та знищених архівів. І Україні потрібна ця пам'ять, щоб відтворити реальну історію її культури. Адже саме пам'ять протистоїть «руйнівній силі часу і накопичує те, що називається культурою» (Д. С. Лихачов).

Margarita A. Ivanova-Grosse,
PhD (Music History)
Robert S. Grosse, MA (History)

Маргарита А. Іванова-Гросс, доктор філософії
(історія музики)
Роберт С. Гросс, магістр (історія)

REPORT ON OPERATION UNIFIER, CANADIAN SOLDIERS SUPPORT THE UKRAINIAN ARMY

In May, 2017, the annual Kyiv Konnection Banquet in Edmonton, AB, sponsored by the Ukrainian Foundation for College Education featured guest speaker, Captain Mike Dullege, newly returned from his deployment to Ukraine as part of the Joint Staff, Operations for Operation UNIFIER. Captain Dullege was introduced by Gordon Gordey, Master of Ceremonies and President of the UFCE Board for 2017. Captain Dullege reported to the assembled guests on Canada's military support to Ukraine since 1995. He was joined by his wife of 14 years, Christie Dullege. His report was followed by a question and answer period hosted by Gene Zwozdesky.

The overall impression received was that we can be proud of Canada's contribution to the War for Democracy and Freedom in Ukraine. Canada has been running military exercises in Ukraine since 1995. In 2015, Operation UNIFIER began, that is, Canadian military intervention. From 2015-2017, eight thousand Ukrainian soldiers were trained by Canadian personnel in these areas: small team training, explosive disposal, military policing, flight safety, medical training and modern logistics (e.g. UPC barcodes on medical kits). Captain Dullege was stationed at the military base in Starichi, about one hour's drive from Lviv in Western Ukraine. He observed that, unlike his experiences in Afghanistan, the Ukrainian soldiers he was training showed a high level of patriotism. The blue and gold was evident everywhere and there existed a fierce desire for freedom. His comments were accompanied by a power point presentation of images from the time he spent in Ukraine.

This was the 24th annual Kyiv Konnection banquet, a fund-raiser for the undertakings of the Ukrainian Resource and Development Centre at MacEwan University in Edmonton, especially its educational programs, which benefit students and young professionals in Ukraine. Their projects include:

- Scholarships to MacEwan University students in a new course—Community Service Learning-Building Peaceful Communities (through which they will study Ukrainian language at the Ukrainian Catholic University in Lviv and work with orphans in the Help Us Help the Children summer camp initiative)

- One scholarship to a Ukrainian student from Lviv to study at MacEwan University

- Funds toward a partnership between the Students' Association at MacEwan University and student governments at Ternopil State Medical University, Ukrainian Catholic University and National University of Kyiv-Mohyla Academy to develop their capacity for autonomous student government

- Funds to co-sponsor MacEwan nursing students' exchange initiative with the International Summer School at Ternopil State Medical School

The UFCE Trust has a mandate to invest and manage permanent funds in order to provide annual donations that advance Ukrainian culture and education. To donate, send your cheque to:

Ukrainian Resource and Development Centre
MacEwan University
Room 7-257N, City Centre Campus
10700-104 Avenue
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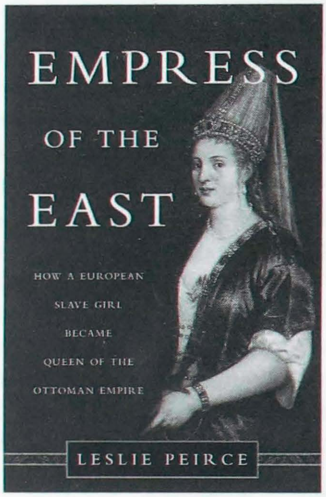
Leona Bridges

Рідне слово



Every nation seems to spawn a few legendary sons and daughters. The daughters are perhaps fewer in number, rarer. One such Ukrainian daughter is the subject of many books and of a number of youtube films—Roxelana (1505-1558) or Roxolana or Hurrem Sultan, concubine and wife of Suleiman the Magnificent, Turkish Sultan. In 2003, a Turkish television miniseries comprising eight episodes was produced about her—it can be viewed at www.youtube.com in Turkish.

In November, 2017, a new book about her appeared entitled *Empress of the East, How a European Slave Girl Became Queen of the Ottoman Empire* by Leslie Peirce. It was reviewed in the New York Times by Thomas F. Madden. "This lively book resurrects Roxelana by digging into letters, account books and diplomatic dispatches to illuminate a life meant to be hidden from view." Women were meant to be invisible in the Ottoman Empire, but Roxelana managed to exert great influence over her powerful husband. Her marriage to him rendered her a free woman.

Roxelana, a fascinating historical figure, is portrayed alternately as a scheming, evil manipulator or a clever, wise and benevolent patroness of public works. Whatever her true character might have been, she must have been undeniably strong-willed and resilient to overcome the hardships she suffered. Her Turkish name was Hurrem meaning "the cheerful or joyful one". Apparently, she was not particularly beautiful, but had a pleasing personality and was extremely intelligent and resourceful.

A nonfiction book entitled *Роксолана* written by N. Roshchyna appeared in 2013 as part of the series *Знамениті українці* published in Kharkiv. I borrowed it from the Edmonton Public Library. Written in Ukrainian, it presents a scientific treatise about this legendary figure and praises the novel *Роксолана* by "Павло Загребельний", 2002, for its relative authenticity.

Indeed, generally, works written about

Roxelana in Ukrainian may be more sympathetic to this historical figure than others. I have chosen to present a Ukrainian version of her life to our readers in the next few issues of Promin. This legend from the 16th century about Roxolana was published in Lviv in 1936 by "Svit Dytyny" (A Child's World). It was written by Antin Lotots'kyj.

Подаю почерез кілька чисел *Променя* історію про Роксоляну написана Антоном Лотоцьким. Це оповідання 16-го сторіччя було видано в Львові 1936-го року видавництвом "Світ Дитини". Ім'я "Леся", це скорочення "Олександри". Ми напевно не знаємо чи Роксоляна називалася Олександра Лісовська чи Анастазія (Настя) Лісовська. Оригинальні образки—Михайла Фартуха.

Леона Фарина Бриджес

Роксоляна

Розділ I – Батькова донечка

Трьома банями, та золотими хрестами на них, блестіла з посеред верховіття старезних лип дерев'яна церковця на горі Єрусалимі[1]. Понизче стояв невеличкий парохіяльний дім, покритий солом'яною стріхою. Перед домом росли кущі калини, вкриті тепер китицями білого цвіття. На грядках цвили всілякі квітки. Плекала їх сама пані-матка Варвара з Залуцьких Лісовська.

Край воріт біліла дрібним цвітом бузина, а обобіч воріт теж білим цвітом рясніли два стрункі дерева орябини.

Цеж уже четвер, перед Зеленими Святами, які в 1509 р. припали на день 27 травня.

Пан-отець Андрій Лісовський ходить попід липою з молитовником у руках та читає ранішні молитви. Струнка його постать повагом посувається стежкою. Довгу, русяву бороду розвіває ранішний легіт. У саді весело щебечуть птички, а з ліса несеться голосне кукання зазулі. Та о. Андрій мов не чує цього, він увесь потонув у молитві.

Тут підбігла до нього мала може восьми-літня русява дівчинка. Поцілувала пан-отця в руку та привіталася:

--Добридень, таточку!

--Добридень і тобі, Лесю!—відповів пан-отець та ще й погладив донечку по ясних кучериках.

--Таточку, може вам треба що купити, бо мамця посилають мене до міста.

--Ні, Лесю, не треба мені нічого!—відповів пан-отець.—Або стрівай, купиш кадила[2] до церкви, бо вже мені все вийшло. А не купуй ніде тільки в Скроцького! В нього завжди найкраще кадило. Торік купив я був на пробу в Оришки Біленької, то було гірше. Очевидно, вона не винувата цьому—таке продав їй вірменин[3], а вона бідна на кадилі не знається. Не те Скроцький; він добре знається на кадилі й будь-якого не купить.

--Добре, таточку, піду до Скроцького!—сказала Леся та поцілувала знову батька в руку й побігла в хату.

Батько глядів у слід за донечкою й думав:

--Шкода, що вона не хлопець. Талановита й цікава до книжки! Коли б була хлопцем могла б вийти високо, може б і в єпископи. А так—перед дівчиною світ замкнений.

І думав дальше:

--Добре, що є й син. Павлик, як Бог позволить, обійме парохію по мені. Коли тільки ріс здоров і таланом у Лесю вдався.

А синкові о. Андрія, Павликові, ще лиш четверта весна всміхається.

Рід Лісовських парохував при церкві св. Миколая на Бабинцях[4] уже від непам'ятних часів. В родині Лісовських зберігалася традиція[5], що Лісовські були при цій церкві священиками ще за княжих часів. Батько о. Андрія, о. Степан згадував нераз синові, що в його батька, о. Іляріона, була навіть грамота, яка при пожарі парохіяльного дому згоріла. В тій грамоті було сказано, що цю парохію надав одному з Лісовських боярин Рогатинський, власник Рогатина, ще за короля Данила[6]. Та якби воно не було, досить, що парохія на Бабинцях, передмісті Рогатина, переходила від непам'ятних часів із батька на сина. Завжди одного з синів, звичайно найбільш талановитого, підучував сам батько на свяшеника.

І о. Андрій уже відтепер думав про те, що парохію передасть Павликові. Був у нього старший син Володко, але помер. Любив о. Андрій усі свої діти, та найбільше таки Лесю за її розум і пильність.

Як Леся увійшла в хату, о. Андрій замкнув молитовник і подався на подвіря до обори. Там уже наймичка Гаська доїла корови, а наймит Юрко накладав паші за ясла. Найшов тут все в порядку й подався до стайні. Там старий Федь чистив коні згреблом.

--А скажіть-но Федю, Юркові, хай викине гній і дасть свіжу підстілку під коні—сказав о. Андрій.
--О, дочекався б я цього! Хай він уже коров пильнує. Я вже сам і гній викину тай і підстілку дам свіжу, паноточеньку!—відповів старий наймит не перериваючи роботи.

У воротах показався високий, худий чернець...

Втім на подвірі загавкав Рябко. В воротах показався високий, худий чернець у чорній рясі та в клобуці[7] з високою патерицею[8] в руці.

О. Андрій подався на стрічу гостеві.
--Слава Ісусу Христу!—привітався чернець.
--Слава на віки, преподобний о. ігумене!—відповів на привіт о. Андрій--Вітайте, вітайте, давненько вже в нас не гостили.
--О давно! Не знаю, чи тиждень вже минув, як був у вас?
--А бачите, о. Анастазіє, не тямите вже навіть коли!
--Ні, тямлю! Стрівайте сьогодні четвер, Симеона преподобного. Так, то я був у вас минулої середи на св. Теодора.
--Тож бачите, вчора минув тиждень!—говорив о. Андрій.—Будь ласка в хату!
--О, ні о. Андрею, не турбуйтесь. Я, бачите, ввесь час у мурах, так краще підемо під вашу кріслату липу. А я сьогодні до вас із проханням. Минулого разу бачив я в вас учительноє євангеліє[9] . Чи не були б ласкаві визичити мені його на якийсь час? Я дам чернечій братії його переписати та зверну вам ціле й неушкоджене.
--Алеж добре, о. ігумене! Тільки бачите, таки

мусите йти в хату, бо я під липою книжок не держу!—сказав о. Андрій.
--Ах, правда!—усміхнувся легко о. ігумен. І обидва подалися до хати. Тут о. Андрій добув із полички книгу, списану старанно полууставом[10].
--Перепишуть черці—говорив втішений ігумен монастиря Преч. Діви в Рогатині. А чернець Олимпій прикрасить його заставками, ініціялами та мініятурами[11].
--Моє скромне! Не має ні заставок, ні мініятур. Почав його переписувати ще мій покійний батько, хай із Богом спочиває, а я докінчив. Ні в батька, ані в мене не було хисту ні часу, щоб прикрасити це євангеліє визерунками.

Ігумен погуторив ще трохи про всячину, а потім загорнув позичену книжку в платок і розпращався з парохом. Опісля повагом, постукуючи патерицею, подався в Рогатин, до монастиря, що стояв у самому ринку й пишався гарною мурованою церквою[12].

Тимчасом і Леся вернулася з міста. Як о. ігумен вийшов—вона прийшла до батька й сказала:
--Таточку, ось кадило! Пан Скроцький казав, що подорожіло, однак не взяв більше, як татко дали. Казав: "Хай решта йде на Боже"!
--Добре! Подякую йому при стрічі. Побіжи ще, Лесю, до дяка Павла Окрепкого й скажи, що маємо похорон.

В цій самій хвилині паламар задзвонив. О. Андрій перехристився тричі, а за ним і Леся.
--Хай з Богом спочиває! Довго бідний Онисим нездужав, намучився ще—говорив о. Андрій до себе.

Леся зараз побігла в ворота та вулицею до дяка, що жив доволі далеко від прихідства.

Як Леся увійшла в хату, дяк сидів за столом і снідав.
--Слава Ісусу Христу!—привітала Леся дяка.
--Слава на віки Богу святому! А панна Леся до нас!—говорив дяк обтираючи рукою вуси.
--Так! Сьогодні буде похорон. Помер Онисим Червінський—сказала Леся.
--Хай з Богом спочиває! Скінчилася його мука, бо хорував трохи не рік. Іду зараз, панно!—говорив дяк, встаючи зза стола.
--А Ганнуся вдома?—спиталася Леся.
--Дома, дома, а деж була б—відповів дяк.—Вона певно в саді, або на леваді.
--То я побіжу до неї!—сказала Леся й вибігла з хати. Дяк тимчасом зняв із грядки[13] над постіллю зелену капоту й синю свиту з вильотами та став зодягатися й закликав:
--Насте, гей Насте!
--А що?—обізвався жіночий голос із пекарні.
--Подай-но мені пояс!
--Є в скрині!—відповів цей самий голос.
--Я знаю, що в скрині, та ти замкнула скриню на ключ—відповів дяк.

Увійшла в хату нестара ще жінка середнього росту. Підійшла до гарно-різьбленої старосвітської скрині, отворила її, підняла віко й добула зо скрині темночервоний пояс, перетиканий золотом, з золотими тороками.

--Куди йдеш?—спиталася.
--На прихідство! Маємо сьогодні похорон.
--А то вже певно той бідний Онисим помер?
--Егеж, він!
--То панна Леся по тебе приходила?—спиталася ще дячиха.
--Егеж!—відповів дяк.
--Вона була в пекарні й питалася за Ганусею—говорила дячиха.
--Вони з Ганусею дружать—завважив дяк оперізуючись поясом.
--А так!—притакнула дячиха.—Добра паннунця, не гордить нашими дітьми.
--А чого має гордити? Або то Окрепкі що, не дяки з дяків? Лісовські тут попують із діда прадіда, а Окрепкі дякують. Подай, Насте, шапку й палицю!

Дячиха подала високу боброву шапку з синім

дном і палицю зо срібною галкою.
--Коли б хто питав за мною, то скажи, що я на прихідстві—сказав ще дяк на відхідньому. Він знав, що ніхто не питатиме за ним, але сказав так, щоб додати собі поваги. За порогом наложив шапку на голову й повагом, постукуючи палицею, йшов вулицею на прихідство. А Леся з Ганусею ходили в квітнику проміж квітами й розмовляли поважно мов старі:
--Чим би ти хотіла бути, Ганусю, як виростеш?—питає Леся.
--А чиж я можу щось хотіти?—відповіла Ганyся.—От, хіба тільки можу бажати собі, щоб не мусіла віддаватися за панщиняка[14].
--Е, про це й не думай! Тиж міщанка, то найдеш собі міщанина. Але я не те мала на думці. Ось гляджу на твій квітник та й думаю: добре то бути великою панею, княгинею чи королевою. Мати багато квітників із всякими квітами й ходити проміж ними та втішатися їх красою. Знаєш, мої бабуня, що цього року в зимі померли, оповідали мені казки. Я любила слухати тих казок, де бідна дівчина стає князівною, чи царівною. Зявляється лицар, короленко чи царенко й бере собі бідну дівчину за жінку...
--Е, Лесю, воно тільки в казках таке можливе!—відповіла Ганyся, що була від Лесі двома роками старша.
--А вжеж, що тільки в казках, але то так приємно думати про це.

Погуторили ще трохи обидві подруги й розпращалися. Ганyся нарвала ще Лесі китичку квітів і Леся побігла до дому.

Дома Лесин батько ще говорив із дяком. Як дяк відійшов покликав батько Лесю в свою "канцелярію".
--Будемо трохи вчитися, донечко!

А в Лесі сині оченятка засвітилися, бо дуже вона любила науку.
--Насамперед закон Божий!—говорив батько.—Про що то ми, Лесю, востаннє

Будемо трохи вчитися, донечко...

вчилися зо св. Письма?
--Про Естир!—відповіла Леся й дзвінко та плавно оповідала про долю жидівської дівчини-сироти на чужині, що стала жінкою перського царя Асуіра, та як вона вирятувала жидів від переслідувань і знущань царського любимця Амана.

Оповіла все Леся й нараз спиталася:
--Таточку, чи було більше таких жінок, що зо звичайних дівчат стали королевими чи царицями?
--Були, Лесю!—відповів батько.—Ось, так дуже давно тому, жила в Асирії[15] молода жінка Семіраміс[16]. Її побачив цар Асирії Нінос раз при облозі міста Бактри[17]—та сподобав собі її й узяв за жінку. По його смерти Семіраміс правила державою, вела війни й будувала міста. А вже найкраще розбудувала столицю своєї держави, місто Вавилон[18]. У тому місті була славна вежа, що про неї ти вже вчилася в св. Письмі, а Семіраміс веліла збудувати й засадити славні звисні городи[19]. То були, Лесю, городи на високих стовпах й знималися ступенями щораз вище.

І в нас була княгиня, що з бідної селянської дівчини стала славною княгинею й сама

правила державою...
--О, я знаю, таточку! Це княгиня Ольга! То значить, таточку, що звичайна дівчина може стати княгинею чи королевою. А Ганусь Окрепка каже, що щось таке можливе тільки в казках—сказала Леся й так якось глянула на батька, що батько подумав: "Що за думки снуються в цій малій головці? Зле як такими гадками заповнюватиме голову, прийдуть розчарування!"—й тому сказав Лесі:
--Так, Лесю, давним-давно воно було можливе, а тепер справді, що хіба тільки в казках діється таке.

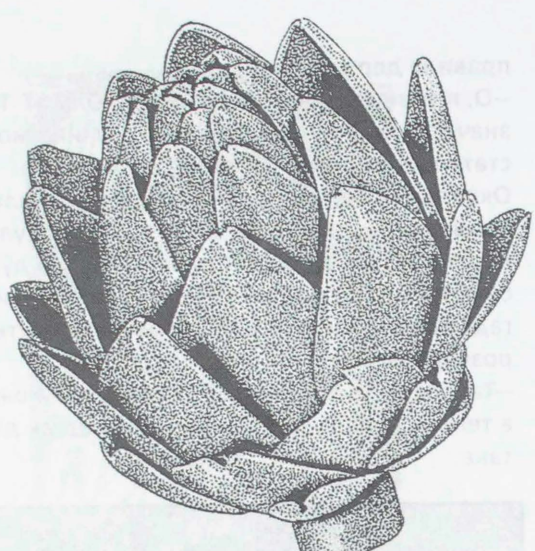
Леся посумніла та батько заговорив:

--Тепер, Лесю, табличка множення. І Леся мов забула про попереднє та сміло відповідала на батькові питання, не помиляючись ні разу.

По науці, сказав батько:

--Тепер, спічни собі, чи як хочеш—побігай! Леся побігла знову в квітник. Ходила там проміж квіти й думала про Семірамідині звисні городи, повні пишних квітів. Ходила проміж квіти, аж поки мати не закликала її на обід.

[1] **гора Єрусалим** – так зовалася гора в Рогатині, на якій стояв хрест із написом, що на цьому місці був престіл церкви св. Миколая
[2] **кадило** – це живиця з дерев кількох родів Bosswellia, кадильного дерева, що росте в підрівниковій Азії й Африці. Замість кадила вживають у нас бідніші церкви ягідок ялівцю (Iuniperus communis) змішаного з живицею, що росте в Карпатах.
[3] **вірмени** – індоґерманський нарід, живе в Вірменії. У Галичину зайшли вірмени вперше за князя Льва Даниловича. Вони добрі купці й за Польщі в їх руках була торшівля з Туреччиною й іншими східніми державами.
[4] **бабинці**– передмістя Рогатина; тепер є Бабинці горішні й долішні. Церква св. Миколая—на Бабинцях горішних.
[5] **традиція** – устне передання про якусь давню подію.
[6] **Король Данило** – син князя Романа Мстиславича
[7] **клобук** – чернеча шапка
[8] **патериця** – палиця монастирських достойників
[9] **учительне Євангеліє** – євангеліє з поясненням та віповідними науками
[10] **полуустав** – рід кириличного письма; є письмо "устав" і "полуустав"
[11] **мініятури** – гарні, барвні образочки, що ними прикрашували писані книжки
[12] **мурована церква Преч. Д. Марії** – при рогатинському ринку стояла; колись була монастирська а пізніше парохіяльна
[13] **грядка** – листва над постіллю, що до неї в потреб чіпляють заслону, а так перевішують через неї всяку верхню одежу
[14] **панщизняник** – селянин, що мусів робити безплатно на панському полі
[15] **Асирія** – в дванину країна й держава в Азії над середущим Тигром; перші початки держави біля 2500 до Христа
[16] **Семіраміс** – мітична цариця Асирії, що панувала по смерти теж мітичного царя Нінуса
[17] **Бактра** – столиця Бактрії над рікою давно—Оксусом, а тепер Аму-Дарією в Азії
[18] **Вавилон** – старинна столиця Вавилонії, славна вавилонською вежею (відомою теж із Біблії), королівськими замками й висячими городами
[19] **Звисні городи** – городи піддержувані стовпами, будовані терасами. Такі городи приписували старинні історики й письменники Семіраміді, а потім Навуходоносорові. Ці городи зачислювали до "семи чудес світа".



For the Love of Gardening

GROWING GLOBE ARTICHOKE IN THE GARDEN OR AS A FIELD CROP

Introduction. Typically, northern gardeners consider the globe artichoke an exotic vegetable that can only be grown in California or in the Mediterranean. Our lack of knowledge about the globe artichoke creates a mystery and a challenge as to how to grow, prepare, serve and consume this vegetable. In this article, I will attempt to demystify and debunk these misconceptions. I will include information about the artichoke's nutritional value and health benefits, as well as gardening tips on growing, harvesting and preserving artichoke. I will also include information on how to prepare and eat artichoke. Although globe artichoke is not a vegetable typically found in Ukrainian Canadian cuisine, it is worth growing and serving this gourmet vegetable as an epicurean delight.

Nomenclature of globe artichoke is *Cynara scolymus* and should not be confused with Jerusalem artichoke (*Helianthus tuberosus*) or Chinese artichoke (*Stachys affinis*). The Jerusalem artichoke, sometimes called sunchoke, is a native plant of America and has a yellow flower with an edible tuber. The Chinese artichoke is native to China and Japan and is also an edible tuber. The globe artichoke is native to the Mediterranean, grows over four feet and has a purple thistle flower. It is a perennial, hardy in zone 7, and is a member of the sunflower family.

Nutritional value and health benefits. Globe artichoke contains a sugar called inulin, which is a starch that cannot be processed by the body. This makes it suitable for diabetics, as inulin does not affect the blood sugar. Inulin also assists with the ab-

sorption of calcium, magnesium, iron and the growth of intestinal bacteria. Globe artichoke is high in sodium, low in calories, high in fiber, is a good source of antioxidants, vitamins C, K, B_6 and minerals such as magnesium, potassium, copper, manganese and phosphorous .[i]

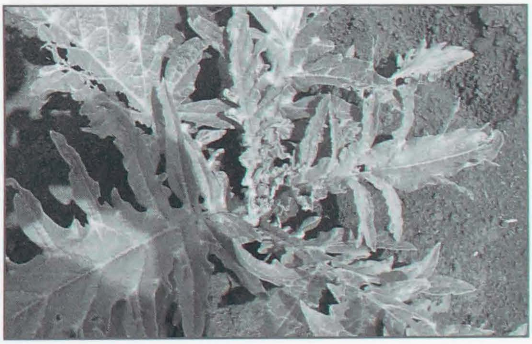
Defying the Myth That Globe Artichoke Can Only Be Grown in California, Italy, Greece or France. My first attempt at growing globe artichoke was unsuccessful. Then, in 2001, I read an article about artichokes becoming a viable commercial crop for the prairies. Dr. Ieuan Evans, a former senior crop scientist and horticulturist working with Alberta Agriculture, experimented with growing artichokes. He concluded that artichokes can be tricked into producing buds in the first year, if the seeds are planted early and are given a period of cold treatment for ten days in early spring.

Growing Artichoke in the Field. For field crop production, Dr. Evans recommended that the best variety of artichoke is the Green Globe, as it is cold hardy and can be treated as an annual similar to cabbage. Seeds started in mid-to-late February can be transplanted outside in April or early May when the plants have four to five leaves. Dr. Evans suggested that when the plants are transplanted in the field, they should be planted two inches deeper than they were in the pots. For added protection from frost, a handful of peat moss was added on the heart of the plant. When the first buds matured to the size of a baseball, Dr. Evans harvested them, so that the plants continued to produce secondary buds. He harvested 300 artichokes from 20 plants.[ii]

In Alberta, Blaine and Leona Staples, owners of Jungle Market Garden, start their artichokes in their greenhouse every year and market them at farmer's markets, to chefs and to subscribers who receive a box of produce weekly from Jungle Farm Vegetable Box Program.[iii]

Growing Artichoke in our Flower Beds and Gardens. Since reading about Dr. Evans' success, I too have enjoyed growing artichoke. More varieties of seeds are available that can be grown as annuals with maturity days of up to 100 days.

Seed Sources for Globe Artichoke. Tavor Organic Artichoke (90 days to maturity) is available from Veseys Seeds Catalogue; Imperial Star (85-90 days) is thornless and is available from West Coast Seeds, W.H. Perron, Reimer Seeds and Johnny Selected Seeds. Green Globe is available from Richters Herb and Vegetable Catalogue, OSC Seeds, T & T Seeds, and Early's Seed Catalogue. Varieties that produce purple buds include Colorado Star (75 days) from Johnny Selected Seeds, Romanesco (85days) and Violet Star (85 days) from Reimer Seeds, Opera (100 days) from Johnny Selected Seeds.



Tavor Seed Planted March 31st Produced a Miniature Artichoke, July 16, 2016,

Tavor Artichoke with Multiple Secondary Heads, August 11, 2016.

Planting Artichoke from Seed. Seed companies are inconsistent as to the time to start artichoke seeds. Some recommend six weeks and others eight to ten weeks before the last frost. I soaked Tavor artichoke seeds overnight and planted them March 31, 2016. Seeds germinate at temperatures of 70-75°F (21-24°C) and can be covered or exposed to light[iv]. On April 26, 2016, I re-pot the seedling into deeper pots, at the two to three leaf stage, to give the artichoke roots plenty of room to grow. In early May, I move the artichoke plants to the VegTrug™ Planter to give the plants ten days of 41-50°F (5-10°C) temperatures. This cold treatment is critical for the production of buds and inducing flowering in the first year. Both the VegTrug™ Planter and a cold frame have a cover that can be used to protect the young plants from frost in early spring. I transplanted the artichoke plants outside, three feet apart in the first week of June.

Artichoke plants prefer plenty of moisture, a sunny location and well-drained soil. If required, add well-rotted manure. I harvested my first buds about mid-August. During budding time a manure tea will encourage more bud production.

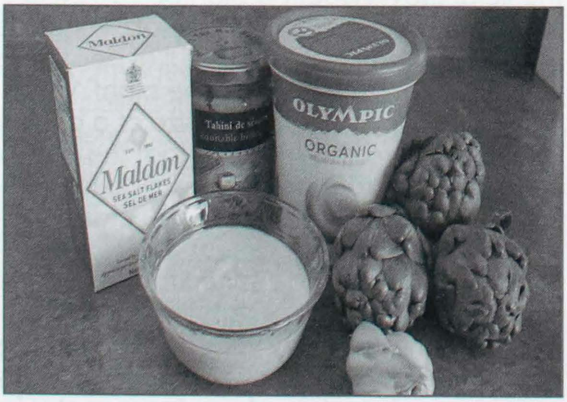
Harvesting. The baby artichokes, flower buds harvested before they bloom, and the stem of the globe artichoke are edible. Mature artichoke buds are ready to harvest when they are still compact and the scales, or leaves are tight and still laid over each other. Initially, only one bud will appear right in the center of the plant. When the initial bud is mature, cut the bud so that other branches grow and continue to produce buds. When the subsequent artichoke buds are ready to harvest, cut the stems six to ten inches below the bud, as the stem is also edible. If left too long, the brackets will open up and a purple thistle-like flower will appear.

At the end of the season, the stalks can be harvested. Pull the stalks together, wrap them gently with burlap, newspaper, or cardboard and tie them to keep them bound, leaving the top leaves exposed to light. Up-hill around the base of the plant. Leave the stalks bound for two to three weeks to blanch the stalks prior to harvesting them.[v]

To overwinter mature plants in suitable zones, the mature plants can be cut back to six inches and mulched with straw to protect the roots. The mulch should be removed in April. Side shoots with some root attached can be taken off the mature plant, potted and kept over the winter indoors to be replanted in spring for an earlier harvest.[vi]

Courage Needed. If you put off preparing your first harvest, you can store artichoke in the refrigerator for four days or so. To refrigerate, sprinkle a little water on the artichoke and store it sealed in a bag, to keep it from dehydrating until you are ready to prepare it.[vii]

Out of the Refrigerator and Now What? If you have never eaten or prepared artichoke, then taste-test this delicacy and reward yourself. The most common way of preparing artichoke is steaming and eating artichoke leaf by leaf. You will need a steamer, a serrated knife, some lemons, seasoning and a dip, as well as a few basic instructions for success.



Artichoke and Ingredients for Sauce

Kitchen Wisdom. Prepare a bath of water and lemon juice of three tablespoons juice to one-quart water. Apply lemon on the peeled stem and cut surfaces of the artichoke to

reduce oxidization.[viii] Keep the prepared artichoke in acidulated water until you are ready to cook them to prevent them from turning brown. Use knives that are stainless steel and pots and containers that are stainless steel, glass or enamel for best results.

Cut Artichoke, Lemon Juice Applied on the Cut Surfaces

How to Prepare Artichokes for Steaming. Cut the stem at the base of the artichoke to allow it to sit upright. Slice off the top third of the artichoke and rub the cut surfaces with lemon. Place artichokes stem side down in a vegetable steamer sitting over boiling water. Add bay leaf, lemon, peppercorns and salt to the water. Simmer the artichokes until they are tender. The artichoke is ready when you can pull a leaf out easily or poke a knife in the stem end. It should pierce easily when it is done. Depending on the size of the artichoke, it may take 10-20 minutes.

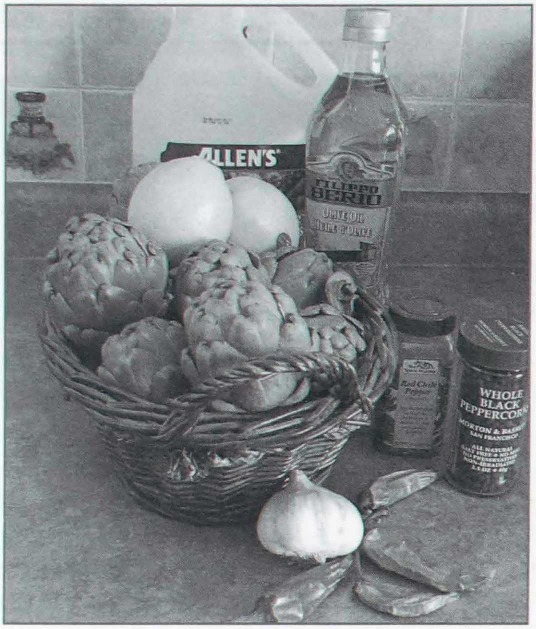
Steamed Artichoke, Leaf Dipped in Sauce

How to Eat a Mature Steamed Globe Artichoke.[ix] Do you have an embarrassing story about trying to eat a globe artichoke? If you do, it is because you didn't know that not all of the artichoke bud is edible. The edible parts are the bottom part of each tough leaf, the inner tender leaves, the heart or the artichoke bottom underneath the fuzzy choke and the stem.

To eat the steamed artichoke, tear off one outer leaf at a time, dip the bottom of each leaf into a sauce and pull the leaf between your teeth as you scrape the flesh off at the bottom of each leaf. Discard that leaf and tear another leaf repeating the process. When you come to the choke sitting on the heart, scoop it out and discard. The best part is the edible heart. Yogurt, garlic and Tahini paste make a good combination for a sauce. Other suggested sauces include garlic mayonnaise, olive oil, melted butter, lemon herb butter, or Hollandaise.

Discarding the Choke of a Steamed Artichoke

Marinated Artichokes. To prepare the artichoke for marinating, pull the outer tough leaves down one at a time until you see the inner pale yellowish green tender leaves. Cut off the top third of the artichoke with a



Ingredients for Marinated Artichokes

Scalded Artichoke Cooling in Ice Water

serrated knife and scrape out the fuzzy choke. Use a knife to peel the attached stem. Quarter each one and drop into lemon water until you are ready to scald them or steam them. Steam the artichoke for 3-4 minutes. Lift the artichoke out of the steamer and shock the artichoke in icy water. Strain when chilled.

In a sterilized jar add the steamed artichoke, chili peppers, one-tablespoon or more chopped garlic, ¼ teaspoon or more crushed red pepper, peppercorns, ¼ teaspoon pickling salt, one-tablespoon dry oregano, one cup white vinegar and extra virgin olive oil to top the jar. Cover and shake to mix everything. Allow two or three days to marinate. If stored in the refrigerator, this will keep up to three months. The olive oil, when refrigerated, congeals and acts as a seal, keeping the air out. Baby artichoke do not have a choke and can be marinated whole. Paul Bertolli and Linda Ziedrich each have other versions of marinated artichoke.[x]

Preserving Artichokes. Blanch prepared artichokes for three to four minutes, shock them in icy water to cool, drain and package into freezer bags and freeze. Recommended storage is up to one year.

Serving Artichoke. Frozen artichokes can be used in omelets, risotto, pasta dishes, frittata, dips, marinated salads, and soups or baked with a cheese sauce topped with breadcrumbs (artichoke au gratin).

Fresh Artichokes can be served as a first course. To prepare the fresh artichoke for stuffing, cut the top third off, remove the frizzy choke, coat the inside of the cavity with lemon juice and cook the artichoke in water until tender but not soft. Cool. Then fill the cavity

Artichokes Marinating in Seasoned Vinegar and Olive Oil

and between each leaf with your choice of stuffing, drizzle a little olive oil on top and bake at 350°F for 15 to 20 minutes. Most versions of stuffing consist of bread crumbs sautéed in olive oil or butter, finely chopped garlic, parsley, cheese (such as Parmesan or grated Gruyere cheese) seasoned with salt and pepper.[xi]

Good Companions for Artichokes. Some suggested companions for artichokes include olive oil, walnut oil, hazelnut oil, garlic and garlic mayonnaise, melted butter, parsley, bay leaf, thyme, lemon thyme, cilantro, capers, lemons, oranges, grapefruit, pine nuts, hazelnuts, walnuts, breadcrumbs, goat cheese, Parmesan cheese, asparagus, leeks, fennel, potatoes, mushrooms, peas, and Jerusalem artichokes.[xii]

Availability of Artichoke. Globe artichoke is seasonal and can be purchased at your local produce department from May to September. Marinated artichoke and possibly canned artichoke are available year round. Growing your own and preparing it for your freezer seems like the best solution to guaranteeing a good supply of this much neglected vegetable. It all seems like a lot of effort but hopefully we will reap a good harvest for our efforts. As my father-in-law used to say "Без роботи нічого нема! If we work at it, we are sure to succeed. For the gardeners that are always experimenting with new varieties and kinds of vegetables in the garden, may you enjoy a bountiful harvest!

Vivian Skakun

** All the photos in this article are by Vivian Skakun.*

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У річницях упокоєння
Бл. п. Олексія та Марії Макаренко

У сьому та п'ятнадцяту річницю упокоєння наших улюблених батьків,діда, бабу, прадіда та прабабу, Олексія та Марії Макаренко, які відійшли у вічність 1-го та 10-го березня, 2003 та 2011 р., та у шосту річницю упокоєння нашої улюбленої дружини, тітки, сестри та хрестної матері, добр. Олі Демчук, яка відійшла у вічність 28-го лютого, 2012 р., висилаємо в їхню світ - лу пам'ять пожертву, як нев'янучий вінок на їхню могилу.

Нехай пам'ять про цих жертвенних та відданих працівників у Божому винограднику буде вічною.

Спіть з Богом!
родини Макаренків, Демчуків та Буцьорів

Mary Romanchuk (1927-2017)

Mary Romanchuk was born on November 3, 1927 in Slawa, Alberta (north of Myrnam, Alberta). She was the oldest of six children and grew up near Derwent with two brothers, Andrew and Martin, and three sisters, Alice, Vicky and the late, Linda. She was predeceased by her husband, Leslie (1970), and by her parents, Anne and John, and son, Dennis.

She worked in the Myrnam Hotel as a waitress and cook, where she met her husband, Leslie. They married November 3, 1949 at the Holy Trinity Ukrainian Orthodox Church in Myrnam. They moved to Two Hills shortly after. They had six children—Terry, Rosemarie, Dennis, Diane, Karen and Louis. They were also blessed with eleven grandchildren and nine great grandchildren.

Mary enjoyed playing bingo, floor curling, fishing and gardening as well as doing word searches.

Mary was a church member for forty-five years and always helped with the "perohy" suppers. She helped cook all the church meals and baked for the bake sales. She was known for the terrific beef roasts she prepared for church functions. She joined the Ukrainian Women's Association of Canada, Two Hills Branch in 1971 and completed 46 years of service.

Mary Romanchuk passed away April 7, 2017 at the age of 89 years in Two Hills. Her funeral was held April 12, 2017 at the Holy Trinity Ukrainian Orthodox Church in Two Hills, Alberta. Interment followed in the church cemetery at Two Hills.

May her memory be eternal! Вічна їй пам'ять!

Eustine Kereliuk, Promin Convenor, Two Hills, AB

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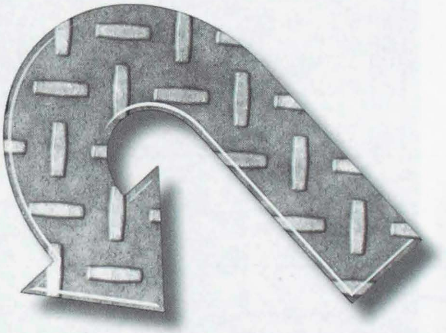

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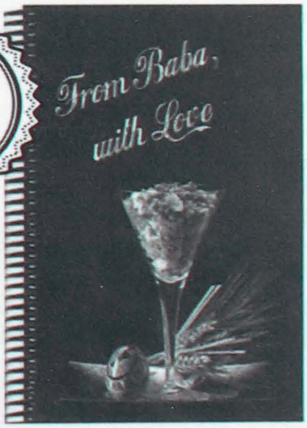

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Artist in the Spotlight, Ryan Boyko
Producer, Writer, Director, Actor

The Canadian First World War Internment Recognition Fund (CFWWIRF at www.internment.ca) hosted the Rocky Mountain Premier of the award-winning internment documentary, "That Never Happened: Canada's First National Internment Operations" on Friday, November 17, 2017 at the Cave & Basin National Historic Site, one of the twenty-four Canadian First World War Internment Camps.

Internment directly impacted 8,579 so called "enemy aliens" including, among others, Ukrainian, Croatian, Armenian, Bulgarian, Czech, German, Hungarian, Macedonian, Polish, Romanian, Russian, Serbian, Slovak, Slovene and Turkish immigrants to Canada. Most were Ukrainians and most were civilians.

The Endowment Council of the CFWWIRF is working hard to shed light upon this tragic yet little known chapter in Canadian history. Since the inception of the Fund back in 2008, the Endowment Council has awarded over \$3 million in grants. Grant projects include: historical exhibits, awareness campaigns and presentations, commemorative plaques and statues, internee cemeteries, films, historical research, artistic endeavors, symposia and educational resources.

The CFWWIRF provided a grant to Ryan Boyko of Armistice Films in support of "The Camps" webseries and the documentary, "That Never Happened" which focuses on a dark chapter in Canadian history. The project has also received support from the Shevchenko Foundation. Since June, 2017, the documentary film has been shown to audiences across North America.

Ryan Boyko, founder and president of Armistice Films, researched Canada's First National Internment Operations in 2010 and, in the fall of 2015, he and a professional crew from Armistice Films embarked upon an historical journey. Armed with professional cinema cameras, they set out to document the remains of all of the internment camps used during Canada's First National Internment Operations from 1914 to 1920. The team created 33 episodes of a series called "The Camps", featuring various affected communities, internee descendants, military personnel, police and scholars. "The Camps" DVD's are now available for purchase on the Armistice Films website, www.armisticefilms.com. The series premiered on September 8, 2016. It has been seen in 174 countries around the world with over 100,000 views. "The Camps" garnered 2 prestigious awards: The IndieFest Award of Merit with Special Mention and an award of Recognition from the Hollywood International Moving Pictures Film Festival.

The documentary, "THAT NEVER HAPPENED", reveals the story of Canada's first national internment operations between 1914 - 1920, when over 88,000 people were forced to register and more than 8,500 were wrongfully imprisoned in concentration camps across Canada. They had done nothing wrong, but their immigration papers identified them as Austrian (having come from villages in Eastern Europe then under the auspices of the Austro-Hungarian Empire). In 1954, Government of Canada public records of this committed injustice were destroyed. It wasn't until the 1980s that a few brave men and women began working to expose this shameful chapter in Canadian history to ensure that future generations would know about it and make sure it was never repeated.

To date, "That Never Happened" has won five Film Festival awards: 10° Hotter Nominee, Valley Film Festival, Los Angeles; People's Choice Award, Bay Street Film Festival, Thunder Bay; Festival Vues du Monde, Best Investigative Documentary, Montreal; Regina International Film Festival and Awards (RIFFA),
Silver Award; Spotlight Documentary Film Awards, Best Documentary, Atlanta, GA.

Additionally, Ryan Boyko is a multi-award-winning visual artist and an accomplished actor, who has performed on many of Canada's finest stages, including The National Arts Centre in Ottawa, two seasons with the "Shakespeare on the Saskatchewan Festival" and two seasons at The Stratford Festival of Canada, where he won the Tyrone Guthrie Award. Ryan has appeared in several television series including "Flashpoint", "The Listener" and "Outlaw Bikers". He played Toronto Maple Leafs Hockey legend Bill Barilko and, most recently, appeared in the Movie "Chokeslam" (2017). "That Never Happened" is Ryan's feature directorial debut. His next feature film, "Enemy Aliens", is in the

final stages of financing.

Ryan Boyko was born in Winnipeg and raised in Saskatoon. He currently resides in Toronto.

Researched and prepared by Leona Bridges
With thanks to Andrea Malysh, Program Manager of the CFWWIRF

Shevchenko Foundation Board of Directors
Left to right: Oryssia Lennie, CM, Orest Sklierenko, Wallace Shoemay, Lidia Narozniak, Adrian Boyko, Diana Cofini and Ryan Boyko of Armistice Films, Irka Mycak; Gordon Gordey and Andrew Hladyshevsky Q.C.
Photo courtesy of Trevor Shular.

WINNER - Best Investigative Documentary

2017 - Regina International Film Festival and Awards

BEST DOCUMENTARY Festival Vues du Monde 2017

Best Investigative Documentary Regina International Film Festival and Awards (RIFFA) 2017

Nominee - 10 Degrees Hotter The Valley Film Festival (Los Angeles) 2017

People's Choice Award Bay Street Film Festival 2017

Silver Award Winner Spotlight Documentary Film Awards 2017

WINNER - People's Choice Award

2017 - Bay Street Film Festival

That Never Happened

Canada's First National Internment Operations

DIRECTED BY RYAN BOYKO WRITTEN BY RYAN BOYKO, DIANA COFINI PRODUCED BY RYAN BOYKO, DIANA COFINI
DIRECTOR OF PHOTOGRAPHY OLEKSANDR KRYSHTALOVYCH
FEATURING INKY MARK, PAUL GROD, BORYS SYDORUK, ANDREA MALYSH, CATHY BEAUDETTE, SARAH BEAULIEU, Capt. JULIE BROUILLETTE, JOHN GAWRYLUK, DR. BOHDAN KORDAN, DR. LUBOMYR LUCIUK, ANDREW HLADYSHEVSKY QC, PETER MELNYCKY, OLANA THOMSON, IVAN GRBESIC, CHARLOTTE MYERS HANAGHAN, PAULETTE MCQUARRY, LAWRNA MYERS, KIM PAULIW, PIERRE PAULIW, CHIEF DEAN SAYERS, AND JERRY BAYRAK
EDITED BY PETER CHRAPKA SOUND BY ADAM KOLISNYK SOUND RE-RECORDING MIXER OREST SUSHKO COLOR BY KINOTUR

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